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TERRACOTTA REVETMENTS FROM ETRURIA IN
THE UNIVERSITY MUSEUM, PHILADELPHIA.

THERE has been in the University Museum since 1897 a very interesting series of Etruscan architectural fragments. We have been engaged in a study of these fragments, and, as a result, one article, dealing with an openwork grill from Orvieto, has already appeared in this JOURNAL¹. The present article has for its purpose the assembling and restoration of a large collection of revetments,² while a future paper will discuss the antefixae and fragments of antefixae, perhaps the most important of all the objects.

A revetment, as its name implies, is a covering to conceal an unsightly piece of structural work. Revetments were employed by the Etruscans to cover the various members of the wooden entablature of their temples. They were nearly always, if not always, of terra-cotta, with designs in relief struck from a mould, and these reliefs were usually painted. Although terra-cotta revetments of Roman times have been discovered, it is nevertheless true that the Romans of imperial times, scorning the humble clay, generally used costly marbles for these purposes,³ and, for interiors, sometimes employed glass. Examples of such glass veneers, made to imitate serpentine, porphyry, and other marbles, can be seen in the collection in the University Museum.

Of these fragments of Etruscan revetments, enough has been found in nearly every case to make an approximately accurate restoration of each variety of slab represented. Many of the de-

¹A.J.A. XXI, 1917, pp. 296-307.

²The restorations of these revetments are reproduced from drawings by Mr. L. B. Holland.

³The Roman terracotta mural reliefs of which so many beautiful examples have been found (*e. g.*, *British Museum Cat. Terracottas*, D501-660) were employed for the interior walls of houses and cannot be called true revetments, as they seem to have been used much as we use pictures today. See *British Museum Cat.*, Introduction, p. xviii.

tails are, of course, guesswork; and where no certain information is attainable, the parts in question are drawn in light colors. In every case, what has been drawn in heavy colors has ample evidence to support it.

It will, of course, be asked, How did we determine the length and height of a slab with the small material at hand? Two methods were employed by us, both of which gave accurate results. The first was used in the cases of Nos. 1, 2, 3, 6, and 12, (PLATE VIII, I, II, III: Figs. 6, III, and 8, I) in all of which there is more than one motive, either proven, or conjectured, on each slab. Here the slab must be of such a length as to contain an integral number of repeats of each motive; in other words, no motive must be left unfinished at the end of the slab. Thus, in No. 1, we had to find not only a space into which the palmette-lotus pattern would divide evenly, but also one in which the number of flutings above and the leaf-shaped pattern below would come out correctly, and in the case of the latter pattern, one where leaves at opposite ends would be of different colors. In this way it was generally found that there was only one practical length for any given slab of this kind.

Another, and perhaps better, indication, of the length of a slab was given by the roll that in every case separates one design from another, or is used to finish a slab with only one design. These rolls are decorated with a barber's pole ornament in red, white, and black. In every case where an end piece was obtainable, it was found that it ended in the middle of a black stripe, and that the colors from the end would run, black, white, red, white, black. Thus the length of the slab would be fixed in multiples of four stripes, or rather, three, with two half stripes of black at the ends. Usually this worked out in two units of three whole and two half stripes; sometimes, apparently, three units were used, and in one instance there is only one unit. In this paper the phrase "barber's pole unit" will be used to describe this multiple.

That explains the length. With regard to the height, it must be admitted that that is conjectural to a large extent. Here, however, the slabs with but one pattern come to their own, for their height is fixed by the height of the design. Where conjectures have been made, we can only give the estimated height. It is probable, however, that most of the slabs originally were topped by flutings.

It is unfortunate that the entering of these objects in the acquisition books of the Museum shows that the provenance is uncertain, owing to confusion in packing the objects for transport; but some attempt has been made to clear up this difficulty. In dating these objects, too, there is not much to go on; but it seems certain that the bulk of them must belong in the fifth and fourth centuries B.C.

1 (PLATE VIII, I.) Provenance, uncertain; two fragments, which join. Above is a row of flutings, separated from each other by a black arris. The top of this row is flat, and painted with stripes of black, white, and red. These flutings are alternately red and white and black and white. Below, separated from the flutings by a double roll, is a double palmette-lotus pattern, alternating, and with the lotus below the palmette, and vice versa, on a white ground. The palmettes have five petals, red between black, and are joined together, upper to lower, by alternate red and black scrolls. The petals of the lotus are red, the buds black. Below this, separated by a roll which is decorated with a variety of the barber's pole ornament not found on any other specimen, is a pattern resembling ivy-leaves, painted flat, in alternate red and black on a white ground. This may be a much conventionalized double guilloche. At the bottom we have conjectured another double roll; there seems to have been at least a single one.

This is the only revetment where the background is entirely white, and the decoration is very much in the spirit of the Attic black-figured vases. We have, therefore, assigned it to the late sixth or early fifth century B.C.

Length, 54.3 cm. (two "barber's pole units," or five repeats of the main design): height (estimated), 37.4 cm.

2 (PLATE VIII, II.) Provenance, Orvieto; two fragments. We have no definite evidence that these two pieces belong together, but the presumption is founded on the fact that both are logical developments of the patterns shown in No. 1, and come closer to it than any other patterns. Furthermore, they come out evenly, there being five flutes to every two repeats of the palmette-lotus pattern. The flutes are painted white with alternate red and black stripes, and are separated by grooves painted black; the tops are indented and painted black. The exact height of the fluting is conjectural. On the analogy of all the examples except No. 1, a single roll has been restored between



FIGURE 1.—REVETMENTS FROM CERVETRI: BERLIN.

the flutes and the palmette-lotus pattern. This pattern is of the same nature as on No. 1, but is fuller, less delicate, and somewhat more elaborate, the palmettes having seven petals. The design is in white on a black ground. Connected with it by a single roll, is a single guilloche in white, on

a black ground. It is possible, of course, that the slab has been wrongly placed, and that the guilloche should be above, as in the case of No. 6 (Fig. 3, III); it has been placed below on the analogy of No. 1.

Below it, we have conjectured another single roll.

Estimated length, 52.1 cm. (three "barber's pole units," equaling six repeats of the palmette-lotus pattern, and fifteen flutings)¹; estimated height, 39.1 cm. Date, early to middle of fifth century B.C.

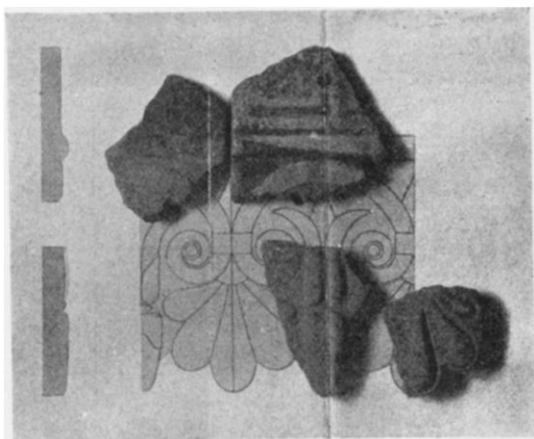


FIGURE 2.—REVETMENT FROM SEGNI.

¹ Possibly an estimated length of two "barber's pole units" would have been more correct, as this would have made the flutes at opposite ends of the slabs of different colors. The average length of the other slabs led us to choose the length here given.

3 (PLATE VIII, III). Provenance, Orvieto; three fragments. Composed of a row of flutings, all painted red and white, and separated from each other by black grooves of somewhat greater width than in No. 2. The top is indented and painted black, as in No. 2. Separated by a single roll, with the usual barber's pole decoration, is a single palmette-lotus ornament, restored on the analogy of two similar revetments from Cervetri, now in Berlin (Fig. 1 A and B)¹, one found at Segni (Fig. 2)², and also another revetment in the University Museum (No. 7, PLATE IX, 1). This palmette-lotus design is in white on a red ground, with black between the leaves of the palmettes. This revetment probably covered a horizontal corona, whereas Nos. 1 and 2 were probably for the raking corona.

Length, 58 cm. (two barber's pole units equalling seven repeats of the palmette-lotus); height, 25.2 cm. Early fifth century B.C.

The three slabs that follow, together with Nos. 8 and 9, belong to a different class of decoration.

4 (Fig. 3, I). Provenance, uncertain; two fragments. This is a slab with a double pattern of alternate palmettes and lotus blossoms. The palmettes have five petals, alternately red and black, with a white outer rim around each petal. The background is black. The bases of the palmettes are white, with a central spot of red. A red chevron separates the base of the lotus from the petals; a red band separates it from the wide scrolls connecting with the other lotuses; and the lotus bud is in every case red. All other parts are white. It should be noted that the scroll connects the *lotuses* and not the palmettes. This is obviously a design from the bottom of a revetment, as is proven by the scalloped edge. Although the presumption favors a roll and flutings at the top, there is no proof of their existence. The length is conjectural, but must have been of either two or three repeats of the design (three are here given).

Estimated length, 59.3 cm.; height, 29 cm. Early fifth century B.C.

5 (Fig. 3, II). Provenance, Orvieto; two fragments, which join. Here the lotus-pattern of No. 4 has disappeared, and the scrolls have developed into ribbons, completely enclosing the

¹Wiegand, *Glyptothek Ny-Carlsberg*, text, p. 25, figs. 27 and 28.

²Delbrueck, *Capitolium von Signia*, pl. V, no. 1.

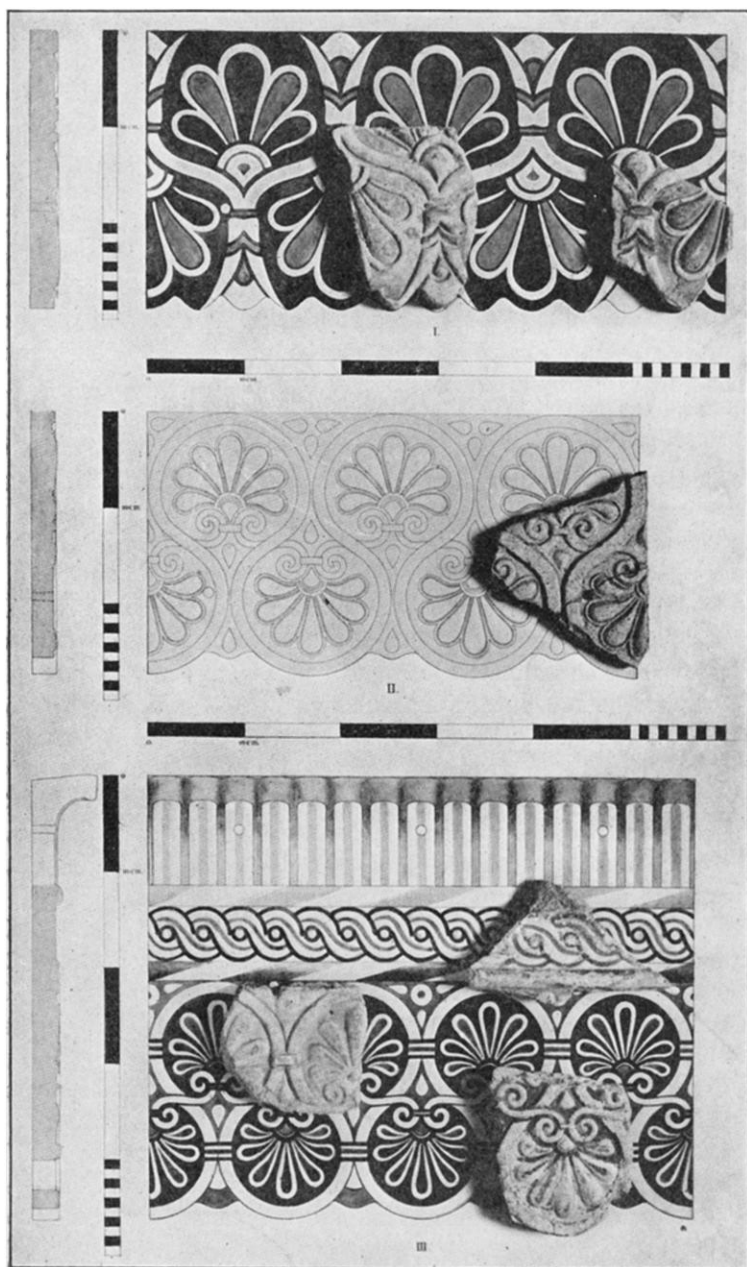


FIGURE 3.—TERRACOTTA REVETMENTS FROM ETRURIA.

palmettes. These palmettes are joined by scrolls like those in Nos. 1 and 2; they have seven petals, and have an outer rim around them as in No. 4. No paint is used, although it was undoubtedly intended, which may point to this piece being part of a slab rejected for some imperfection. That this is a common pattern is proven by the presence of two other examples in this collection, Nos. 6 (Fig. 3, III) and 8 (PLATE IX, II), and another published example, of considerably later date, found at Falerii, the modern Civita Castellana, and now in the Museo Papa Giulio, Rome (Fig. 4)¹. This, again, is probably part of the bottom, and has been so restored. The almond-shaped dots in the spaces at the top and bottom are conjectural, but something of this kind must have been there. The top probably ended in a roll and fluting.

Length (three repeats), 50.3 cm.; height, 27.2 cm. Fifth century B.C.

6 (Fig. 3, III). Provenance, uncertain; three fragments, forming parts of two different slabs. There is no direct evidence for the fluting that has been restored at the top of the slab, but deductions can be drawn from

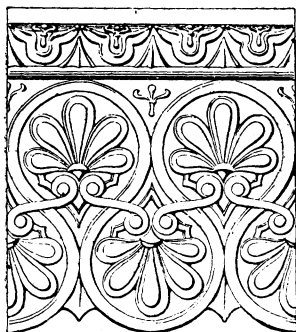


FIGURE 4.—REVTMENT FROM
FALERII: ROME.

the size of the fragment above the guilloche. This is wider than a single roll would be, and points to the existence of another member above. The face of this roll is destroyed. The guilloche is single, white, with outer borders of black and a central stripe of red, on a white ground. The colors on this fragment of guilloche are, perhaps, better preserved than those on any other piece in the collection, and show the brilliance of the effect produced by this color decoration. The manner of the brush-strokes indicates that the guilloche came above the palmette pattern, rather than below, as in Nos. 1 and 2. Below the guilloche is a roll, then on this same fragment we have evidence of the dot decoration that occurs between the palmettes of the lower part.

This lower pattern is similar to that of No. 5, but has the following variations: the palmette petals have no outer rim; the connecting scrolls run across the enclosing ribbons rather than

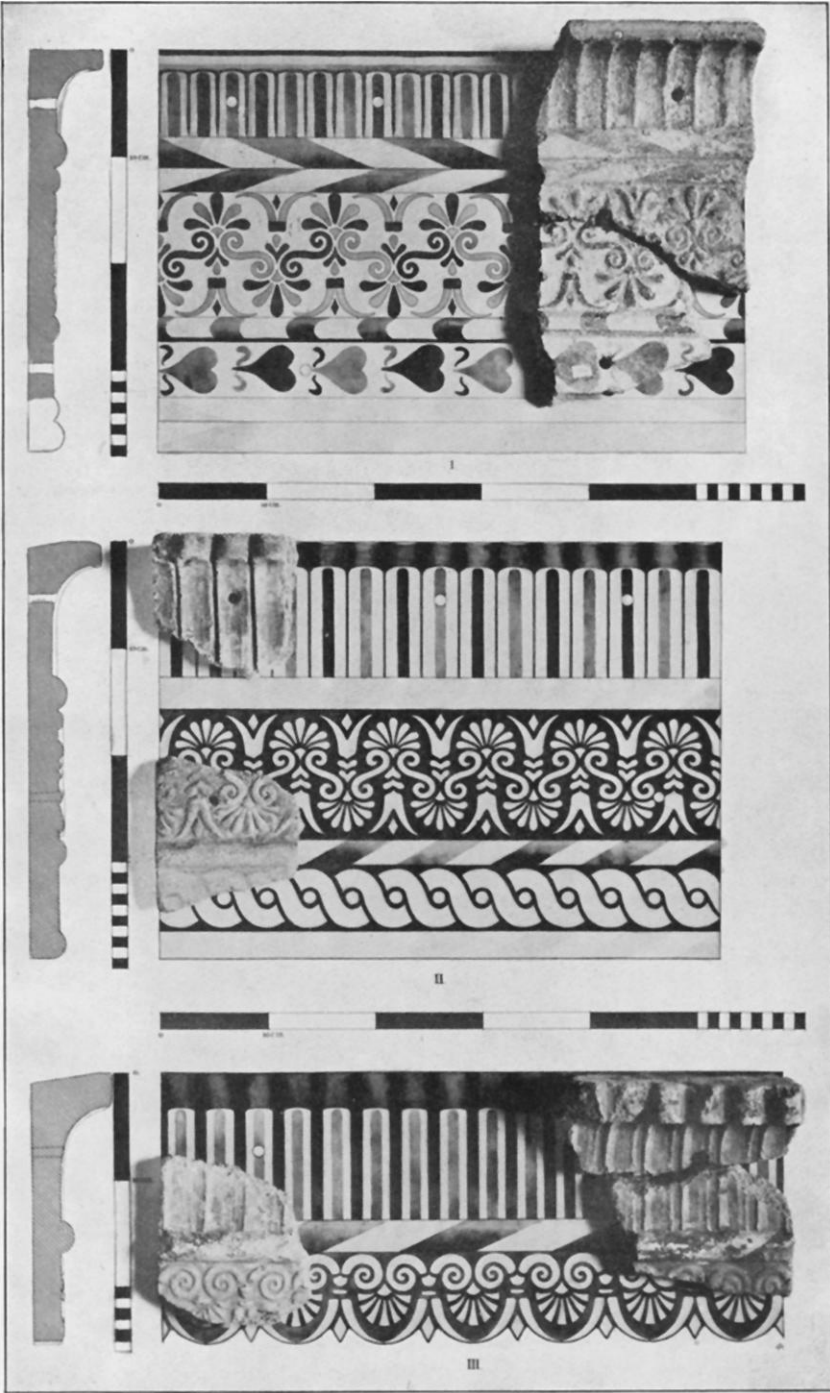
¹Published by A. Cozza, *Not. Scav.* 1888, p. 427, fig. ⁵17 (here reproduced), and by Miss Mary Taylor and Mr. H. C. Bradshaw, *B.S.R.* VIII, 1916, pl. II.

underneath; the ribbons are true arcs of circles (they were not in No. 5) and are joined by little bands at the points of tangency. The arrangement of the colors is as follows: the palmettes have seven petals, the central petal having a black stripe on a white ground, the others alternately red and black stripes. The base of the palmette is red, with a small band of white from which the petals spring; and the background for the palmette enclosures is black. The enclosing ribbons and connecting scrolls are white. The scrolls are joined together by a red band, edged with black, while the band that joins the enclosing ribbons is white edged with black, and with a red central stripe. Red is used as a background below the base of the palmettes, between the ribbons and the scrolls, and above between the ribbons and the roll. The spots are all white, except the large central spots in the upper spaces, which have a red dot in the middle. The bottom piece is finished off, proving that this was the lowest member of the slab. The space between the lower series of palmettes was perforated, and the lower connecting band was probably red.

Length, 56.8 cm. (two "barber's pole units" equalling four palmette repeats); estimated height, 46.2 cm. Fifth century B.C.

7 (PLATE IX, 1). Provenance, uncertain; two fragments. This is a very interesting pattern. On the analogy of No. 3, a band of flutings has been restored as the upper decoration, though, as will appear shortly, there is a variety of possible restorations to choose from. Below the roll, which has the usual barber's pole ornament, there is a single palmette-lotus pattern. The petals of the palmettes are seven in each case and white, the central one being edged with black, the others alternately with red and black; a most unusual color arrangement. The base of the palmette is white, and each palmette is connected with those on either side by a heavy white scroll in high relief, the eyes being in red, on a black background. Above each palmette is a lozenge of red, edged with white. The lotus petals are also red, edged with white, as is the diamond between them, while below there is a bud of white, with a red tip. The entire background is black.

Patterns resembling this are of common occurrence, our own No. 3 (PLATE VIII, III) being an earlier example and the simplest in design of all. In that specimen, two stems, forming volutes, spring from the base of the lotus to form the base of the palmette. The next example in the development of this design, a



TERRACOTTA REVETMENTS FROM ETRURIA. DRAWINGS BY L. B. HOLLAND.

slab from Cervetri, now in Berlin (Fig. 1, A), shows the same arrangement, with the addition of a scroll springing from above in order to give greater depth to the pattern. The lower part of the revetment from Civita Lavinia, now in the British Museum (Fig. 5)¹, has a similar arrangement, except that the volutes, instead of springing from the base of the lotus, extend from one palmette to another in a loop, while the two stems coming from the lotus assume the form of petals, thus creating a double lotus pattern, one directly above the other. Next in the development

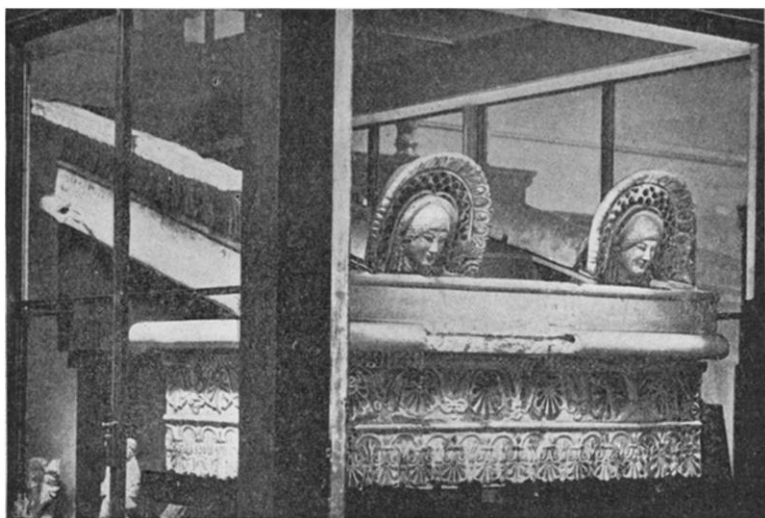


FIGURE 5.—REVTMENT FROM CIVITA LAVINIA: BRITISH MUSEUM.

of this design is our example (No. 7) showing the same arrangement as in the Civita Lavinia revetment, except that the lower lotus has degenerated, and become formalized, although still retaining all the essential features. In a second example from Cervetri, now in Berlin (Fig. 1, B), a still further development of the upper lotus is shown at the expense of the lower, which has degenerated out of all recognition; while in the last example to be cited, the revetment from Segni (Fig. 2), the lower lotus has become merely the bud for the upper. Thus we see the position of the lotus completely reversed in the development of this dec-

¹Walters, *Cat. Terracottas in the British Museum*, B 607; Walters, *Hist. Ancient Pottery*, I, p. 101, and pl. III; Wiegand, *l. c.* p. 17, fig. 4.

orative pattern. The latest in point of date is probably the second example in Berlin, which is in all probability a work of the third century B.C. The example in the University Museum that we are now considering belongs either in the end of the fifth century B.C., or the beginning of the fourth, with the presumption strongly favoring the later date.

In this series of specimens, No. 3 was unquestionably topped with flutings. It is impossible to tell from the drawings how either of the examples published in the "Glyptothek Ny-Carlsberg" should be restored, though both were evidently continued above the roll. The revetment from Civita Lavinia is exhibited with a palmette-lotus band above the roll, while the example from Segni obviously has a flat painted maeander pattern in this place. As has been said above, we have restored No. 7 with a row of flutings, on the analogy of No. 3.

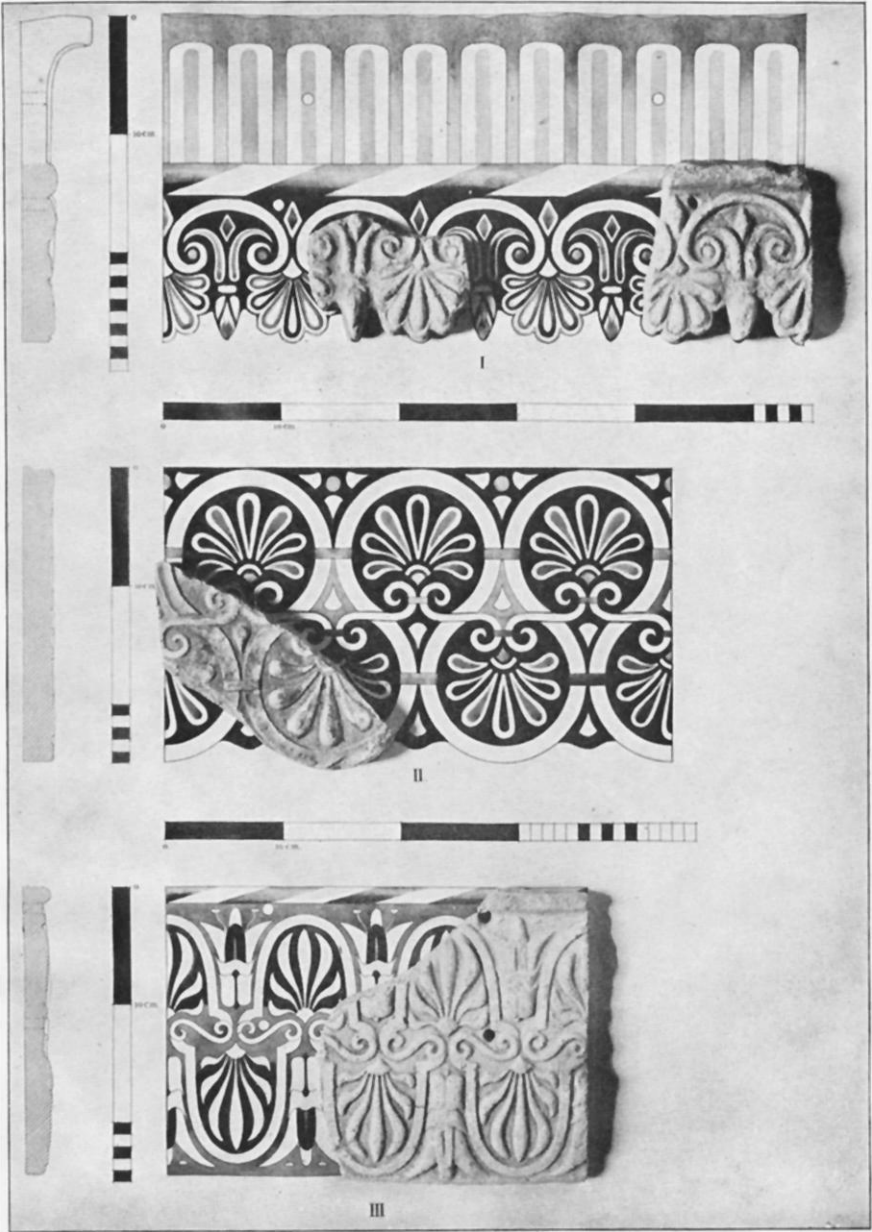
Estimated length, 51.1 cm. (two "barber's pole units" being equal to five repeats of the design); estimated height, 27.6 cm.

8 (PLATE IX, II). Provenance, Orvieto; one fragment. This continues the series of Nos. 4, 5, and 6. It differs from No. 6 only in details of modeling and painting. The differences are: (1) the ribbons enclosing the palmettes are concave, instead of flat or slightly convex; (2) the piece between the ribbons at the bottom is solid and not perforated, and has a white spot on a black ground; (3) the ribbons are connected at the points of tangency by solid bands of red; (4) the bands connecting the scrolls are also of solid red; (5) the background between the ribbons and scrolls is *red* when the palmette points *down*, and *black* when the palmette points *up*¹. The designs in the spaces at the top are conjectural.

Estimated length, 43 cm. (three repeats); height, 24.8 cm.

9 (PLATE IX, III). Provenance, Corneto-Tarquiniæ; one fragment. This is, in all probability, with the possible exception of No. 11, the latest of all the examples in the collection, dating certainly in the third century B.C. This is proven by the extremely conventionalized palmettes, with their petals pointing inward. This form does not appear to any great extent until the third century, and is not common then, being very rarely found outside of Greece.

¹It should be added here that the fragment at the right in No. 6 has the same disposition of color as this, proving that in the case of No. 6 we have fragments of at least two slabs.



TERRACOTTA REVETMENTS FROM ETRURIA. DRAWINGS BY L. B. HOLLAND.

In this pattern we find the latest development of the double palmette design, shown in Nos. 4, 5, 6, and 8. Here, however, the ribbons do not completely encircle the palmette, but end as tangents to the volutes of the scrolls, and leave spaces into which lotus-buds have been inserted. The volutes of the scrolls are arranged in the reverse of the normal order, falling away from the palmettes, rather than supporting them.

The disposition of colors is as follows: the palmettes, each of seven petals, are white on a black ground. The ribbons and scrolls are white and the background, except for the space within the palmette-enclosures, is red. The lotuses are white, except the central bud between the petals, which is black with a narrow vertical groove in the centre painted red, and the central groove of the lower part of the calyx, which is also black. The lotuses differ from those in the examples already described in having stamens, which is in itself a late sign. These stamens are white. Above the design is a roll with the usual barber's pole decoration.

Estimated length, 35.5 cm. (two "barber's pole units" being equal to three repeats of the design); height, 24.6 cm.

10 (Fig. 6, 1). Provenance, Orvieto; one fragment. This example is one of the later specimens, belonging to the end of the fourth century, if not later. It has the usual double palmette-lotus pattern, seen in Nos. 1 and 2, but shows it in a later stage of development. Here the scrolls assume a far greater size, and the lotus petals flare out so as to enclose almost entirely the palmettes on either side. The scrolls end in heavy spirals, and not in a simple volute, as in Nos. 1 and 2. The palmettes are of nine petals, all pointed; the restoration of knobs on stems on either side of the central petal is conjectural, but something of this kind seems to have been used to bridge the space between the central petal, and those on the sides. This is a late sign, as is the presence of stamens in the lotus-buds. The restoration, although it may seem daring at first sight, is in all essentials certain, the only debatable point being the knobs, to which reference has already been made. No color is used on this fragment, which points to one of two conclusions: either its date is very late, possibly Roman, or it was a piece rejected for some imperfection and cast aside. The latter seems to us the more probable view.

Estimated length 31.9 cm. (one repeat); height, 30.8 cm.

11 (Fig. 6, 11). Provenance, Cervetri. This slab is made up of twenty small fragments, all of which join. Fragments of a

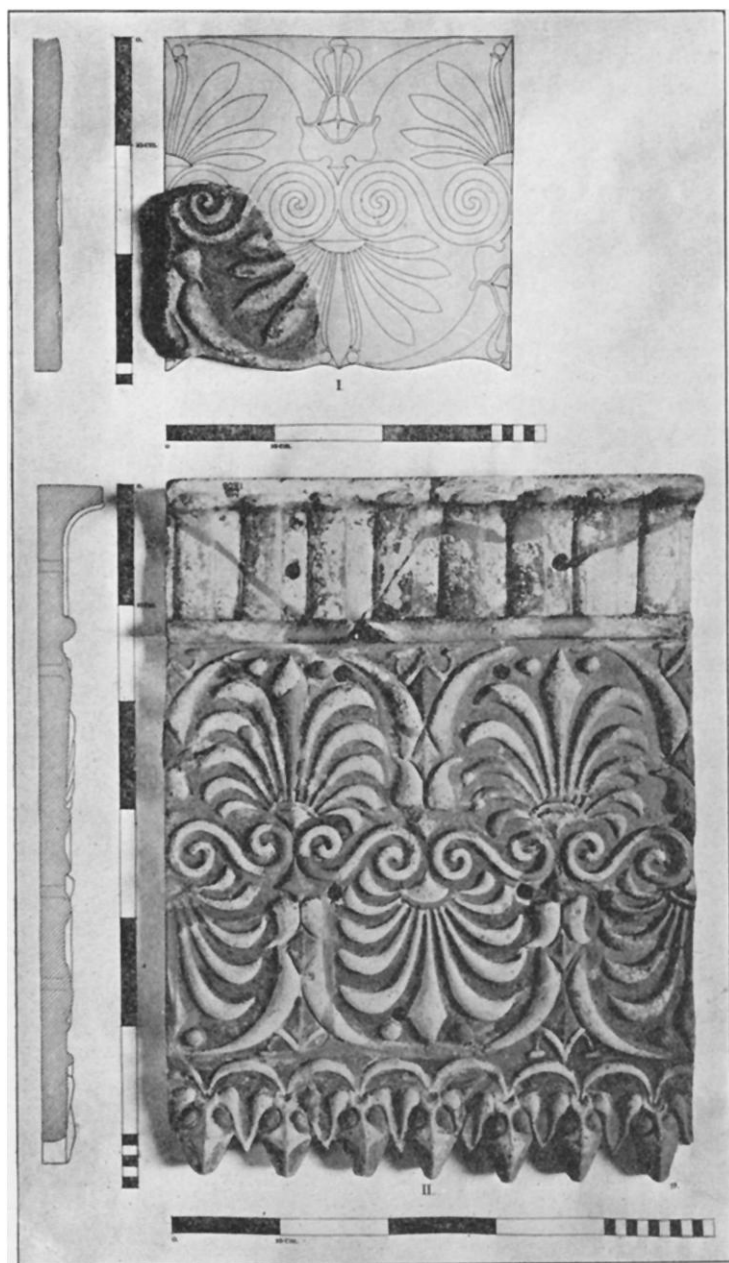


FIGURE 6.—TERRACOTTA REVETMENTS FROM ETRURIA.

slab or slabs of identical pattern from the same site are preserved in Berlin¹. Wiegand restores his fragments as a slab of three and a half repeats of the principal design. This specimen in Philadelphia proves his restoration incorrect, and shows that each slab consisted of two repeats only.

The slab is crowned by a row of flutes of convex design, alternate red and black, separated by flat wide channels of white. Above these flutes is a flat band of red. Separating the flutes from the main design is the usual roll, with the barber's pole decoration, only one unit being employed. Between the stripes in every case there is a slight raised arris, a feature not seen in other examples in the University Museum, though it appears on the revetment in the Metropolitan Museum in New York (No. 11a, Fig. 7).

The main pattern is the usual double palmette-lotus decoration of Nos. 1, 2, and 10. The palmettes have each eleven petals, which are pointed and droop slightly outward. They are white, and the background, except in the case of the last two petals, is black. The bar from which the petals spring is red, while the rest of the base is blue, a color not employed on any other specimen in the collection. The background for the base and two lower petals is red. The scrolls connecting the palmettes are white on a red ground. On either side of the central petal is a white knob. Of the lotus, the side petals, outer edge of the central petal, stamens, and base of the sepals are white, the rest of the central petal, and the bud at the base of the petals are red, while the bulb of the sepals is rendered in blue.

The slab ends in a debased pattern, which we feel to be a degeneration of the type of design shown in Nos. 3 and 7. The larger members, which represent the palmettes of the earlier patterns, are connected by crescents of white. Above these crescents, the background is red; below, black. Of these "palmettes" the centre is white, the lower edging red. On either side are knobs of red, and between these nondescript "palmettes" are two similar knobs of blue, on stems. The edge along the reveal is red.

The late date of this slab is overwhelmingly proven by the following data: first, the fact that the flutings are convex rather than concave; second, the presence of eleven leaves to a palmette, a very large allowance, and the manner in which they droop. On the vase-paintings palmettes of this sort are not

¹Wiegand, *l. c.* p. 25, fig. 29.

found except in very late examples. Third, the presence of knobs on either side of the central petal, a late sign; fourth, the presence of stamens in the lotuses, found only in late patterns like Nos. 9 and 10; fifth, the debased pattern at the bottom, which is surely a late sign; sixth, the use of blue in decoration. This last point is quite as important as all the others put together. On account of these considerations, therefore, we are inclined to date this slab in the third century B.C., a date fully justified on historical as well as artistic grounds.

Parts of this slab have been restored in plaster-of-Paris, most notably the centre of the right edge, two pieces of the roll, the tips of two flutes, and portions of numerous palmette petals.

Length, 48.2 cm.; height, 64 to 65.2 cm.

11a (Fig. 7). Wiegand, after describing the slab in Berlin identical with No. 11,¹ continues as follows: "On a conservé en outre huit fragments plus petits, dont quelques-uns ont appartenu à un motif très voisin de celui-ci, quoiqu'il en diffère cependant."

These fragments undoubtedly

belong to a slab identical with one from Cervetri, and now in the Metropolitan Museum in New York.² It differs from the slab in the University Museum in the following details: (1) the palmettes have seven petals only, and the bases have no bar; (2) the scrolls have a spiral branch, making them double-ended; (3) the lotuses have double side-petals, and no stamens; (4) there



FIGURE 7.—REVETMENT IN METROPOLITAN MUSEUM.

¹*l. c.*, p. 24, No. 12.

²We are indebted to Miss Gisela M. A. Richter, Assistant Curator of the Department of Classical Art of that Museum, for permission to publish this revetment, and for many other courtesies.

is no separate pattern at the foot; (5) the spaces between the flutes have a sharp ridge down the centre, and end in a point.

The color on the slab is in very poor condition, but traces of a black background for the upper parts of the palmettes and a red ground in the centre exist. We could see no evidence of the use of blue.

This slab is of the same period as No. 11, and probably came from the same building. In that case, it might be a revetment for the side of the temple, while that in the University Museum was from the front.

Length, 62.2 cm.; height, 47 cm.

12 (Fig. 8, 1). Provenance, Orvieto; two fragments. The row of flutings which has been restored at the top seems to be justified by the piece of the base of a flute, that can just be made out in the fragment to the right in the photograph. Whether the colors of the flute have been properly restored is an open question. The roll is also justified by the fact of its presence on the same fragment. The principal design is different from any yet encountered in this investigation, being of diagonal addorsed



FIGURE 9.—FROM THE VASE WITH ALCAEUS AND SAPPHO.

palmettes, connected by long scrolls, ending in spirals. This restoration, although there is not much to work from, is probably correct. The idea of the original design was obtained by us after a study of such vases as the one with Alcaeus and Sappho in Munich (Fig. 9),¹ the Iliupersis calpis in Naples² and numerous other examples, on which this pattern is employed. On the analogy of these vase-paintings, we have restored the central petal with a point. A revetment with a somewhat similar pattern, showing a later development, was found at Falerii, and is now in the Museo Papa Giulio in Rome (Fig. 10).³

¹ Furtwängler-Reichhold, *Gr. Vasenm.*, pl. 64. See the text for a complete bibliography. Lau, *Griechische Vasen*, pl. 30, 1 c.

² Furtwängler-Reichhold, pl. 34; A. J. A. XXII, 1918, p. 147.

³ *Not. Scav.*, 1888, p. 423, fig. 8 (here reproduced), and *B.S.R.*, VIII, 1916, pl. II.

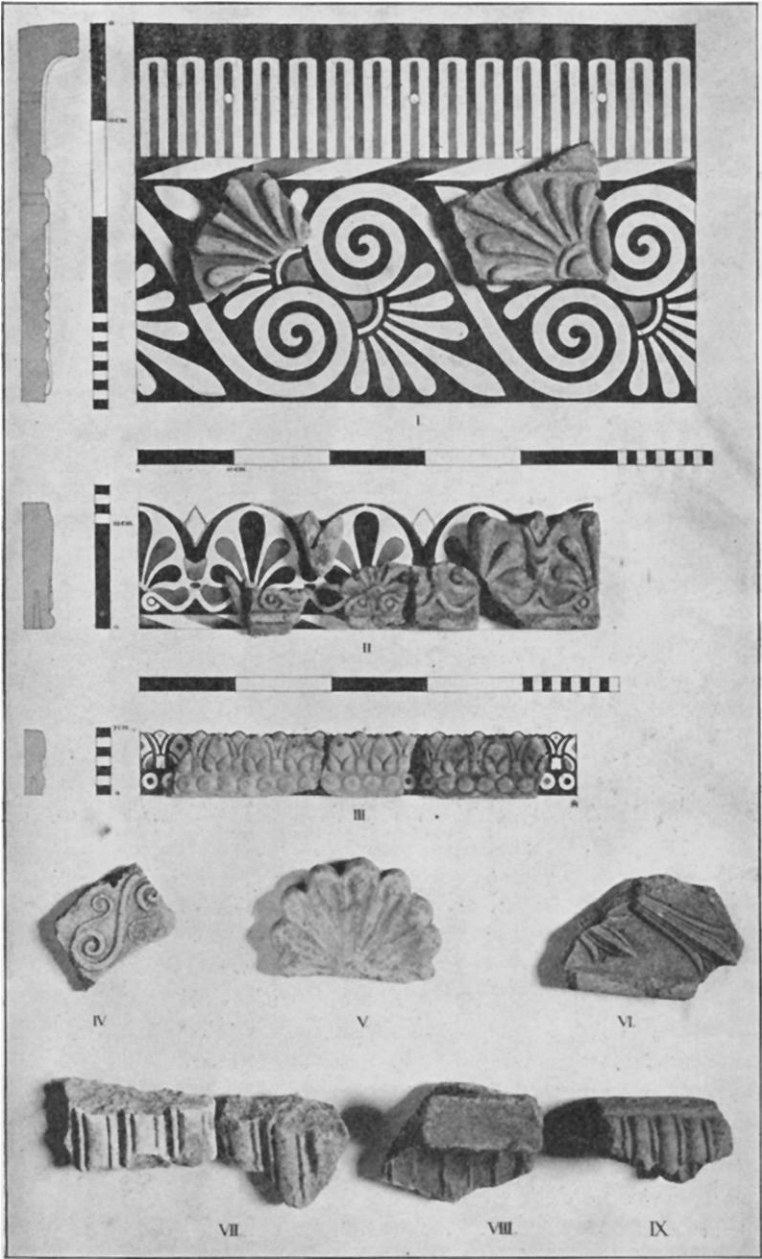


FIGURE 8.—TERRACOTTA REVETMENTS FROM ETRURIA.

The disposition of the colors is as follows: the background is of black; the spirals, palmette petals, and the band from which they spring are of white; while red is used only for the bases of the palmettes.

This pattern does not appear on vases prior to the fine style of the Attic red-figured technique, about 450 B.C., and so it would seem that these fragments cannot date earlier than the end of the fifth century, and probably belong in the beginning of the fourth. Two repeats have been assumed as the length of the slab, which corresponds to two "barber's pole units" on the roll.

Estimated length, 58.5 cm.; estimated height, 39.3 cm.

This ends the collection of restorable revetments. With the exception of No. 12, we have seen that the designs can be divided into three distinct groups. First, there is the double palmette-lotus pattern, perhaps the most common of all, and typical of the whole period. This is found in Nos. 1, 2, 10, 11, and 11a. From this main type spring the other two groups. The second is the enclosed palmette pattern. No. 4 shows how this develops out of a variation of the normal double palmette-lotus design. The others of this class in the collection in the University Museum are Nos. 5, 6, 8, and 9. The third form of decoration is that of the single palmette and lotus, and is found on Nos. 3 and 7 and probably as the pattern on the bottom of No. 11. To these three groups, No. 12 should be added as in a fourth class, that with diagonal palmettes back to back, as Fig. 10 is a variation of this type.

We have now to consider two sets of fragments of a very unusual and interesting character. They are both very small, the larger of the two designs being only twelve, the other about six and a half centimetres high. It is obvious that they are too small to be revetments. Furthermore, in fragments of both examples, leaden sealings have been discovered by which they were held in place. It behooves us now to consider the position of these ornaments on the temple or building to which they originally belonged.

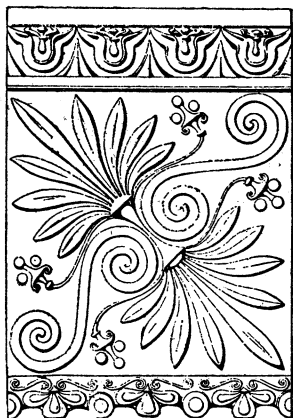


FIGURE 10.—REVELMENT FROM FALERII: ROME.

The sealings were not heavy enough to permit of their hanging from a tile or slab above. They must, therefore, have stood upright, and been sealed to a member below by the lead which has been found in them. The only places available for such ornament are (1) along the edge of the tiles on the sides, from antefix to antefix; (2) along the edge of the gable. The objection to their fitting along the sides from antefix to antefix is that in the large collection of antefixae and fragments of such objects in the University Museum and in the Metropolitan Museum in New York no trace appears to show that any members rested against them to connect them one with the other. This being the case, the presumption strongly favors their going along the gable.

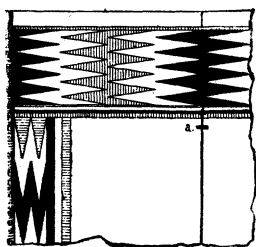


FIGURE 11.—TILE FROM
FALERII: ROME.

Now, in many restorations of Etruscan temples already published, the gable is finished with a cyma, in the top of which is a groove or slot, which has been usually assumed to be for the depositing of an ornament. It is impossible that the ornaments under discussion fitted into such a slot, as the bottoms are decorated, and the entire piece is meant to be seen. Moreover, the roll on the taller of these decorations is too large to fit in such a slot. Furthermore, the leaden sealings would not be necessary if such a position were the one for which they were intended. It is, therefore, certain that they rested on a flat tile, and took the place of the cyma.

A confirmation of this theory seems to be furnished by some tiles found at Falerii (Fig. 11),¹ which show a decorated underface over the edge of the gable as well as along the side eaves. A trough cyma could hardly have been set on top of these tiles. Their finish, therefore, would have to be by means of some vertical slabs sealed to them along the outer edge. For such a purpose, and to rest on such tiles as these, the crestings now to be described are eminently suitable.

13 (Fig. 8, II). Provenance uncertain; five fragments, two of which join. That we have arts of at least two slabs is proven by the fact that two of these fragments are right edge pieces. The section drawn on the left shows the holes for the lead sealings at the bottom, and, in the fragment to the left in

¹ *Not. Scav.*, 1888 p. 425, fig. 11.

the plate, the lead seal appears where the terracotta is broken away. The design is very simple, being a single palmette-lotus pattern. The palmettes have five petals, red between black, on a white ground. This and No. 1 are the only cases of a white background in the entire collection. The side-petals of the lotuses are black, and flare out, so that each palmette is enclosed by the side petals of two lotuses. In the centre of the lotus is a diamond-shaped bud of white, and the background of the pattern is also white. The base of the lotus-bud is red. The palmettes and lotuses are connected by scrolls of white. The background above the scrolls is red, and is given the form of a petal; below, it is black. The design ends at the bottom in a narrow roll, with the usual barber's pole decoration. Three repeats of this decoration have been assumed, being the equivalent of four repeats of the palmette-lotus design. This ornament seems to be of about the same period as No. 1, and is perhaps from the same building. It therefore belongs in the late sixth or early fifth century B.C.

Estimated length, 48 cm.; height, 12 cm.

14 (Fig. 8, III). Provenance, Orvieto; three fragments. The section on the side shows the holes for the leaden sealings at the bottom. This design is very simple, and is a much debased version of the single palmette-lotus pattern. The palmette, however, has taken the form of a single bud, resting on two sepals, which represent the eyes of the original scrolls. Below this decoration is a row of discs.

The dispositions of the colors is as follows: the lotuses are white, except that in the central bud there is in every case a spot of red. Of the debased palmettes, the bud has in every case a red lozenge in the centre, while the sepals are red, edged with white. The discs are of white, with alternate red and black spots, the ones at the end probably having black spots. The background is black.

We have no gauge by which we can correctly determine the length of this slab. We have assumed eleven repeats of the main pattern, which is equal to twenty-two discs. This gives a length of 45.5 cm. The height can be accurately set at a maximum of 6.5 cm. As to the date, the debased pattern proves that it must be late, perhaps of the middle or end of the fourth century B.C.

These are all the fragments from which restorations can be made. We have now to discuss a group of seven fragments

which defy accurate restoration. Of these, all but No. 18 (Fig. 8, vii), the provenance of which is uncertain, come from Orvieto. All seem to be of late date, and may even belong to Roman times, with the exception of No. 16 (Fig. 8, v), which is probably of the fourth century B.C., and which is the only one to show coloration.

15 (Fig. 8, iv). Fragment from a slab of revetment, showing a late and naturalistic design of a scroll, terminating in each end in a spiral, from which spring tendrils, also ending in spirals. This is a more graceful and beautiful development of the scroll design shown in No. 11a. This piece is of late, almost Roman times. No polychrome decoration.

16 (Fig. 8, v). A palmette, of nine petals. Each petal has a red central stripe, and is surrounded by an outer ring, which is painted black. The band from which the petals spring is of black; the base is red. It has been broken at the bottom, but is otherwise complete. We cannot guess with any accuracy at its position; but it may have been part of an acroterium, or of a gable-cresting, like Nos. 13 and 14. It seems to belong in the fourth century B.C.

Height, 13 cm.; maximum width, 17.6 cm.

17 (Fig. 8, vi). This fragment is from a revetment, and bears a diagonal design of very naturalistic lotuses or lilies. It ends in a roll. There is no color, and the realism of the design points to its being of Roman workmanship.

18 (Fig. 8, vii). Two fragments from a fluting. The flutes are convex, with concave channels, and are very boldly moulded. They also seem to belong to Roman times.

19 (Fig. 8, viii). Fragment of a trough cyma. Behind the flutes, at the top, runs a fairly wide groove. This may be of the fourth or third century B.C.

20 (Fig. 8, ix). Fragment of a terra-cotta hawk's beak moulding, in design like No. 18, but of a different color of clay. Along the top runs a row of holes between four and five centimeters apart, and about four and a half centimeters deep. Probably Roman.

This ends the description of the collection of fragments of revetments and crestings in the University Museum. It has been the primary object of this paper to call the attention of students to this remarkable collection of architectural fragments

from Etruria, perhaps one of the best outside of Italy, and certainly the largest and best in the United States; while the secondary object has been to serve as an introduction to the more extended and thorough study which we hope to make at a future date.

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